



DET KONGELIGE
DANSKE
MUSIKKONSERVATORIUM

www.dkdm.dk/pulsar

PULSAR 2020 - SPACE & ROOM 3 SPACES

Mandag 9. marts kl. 19.30, Studiescenen

CONCERT SPACE

Esben Nordborg Møller:
(f. 1985)

In Metal

*Jonas Asgeir Asgeirsson, accordeon
Mikkel Schou, elguitar, Grzegorz Chwalinski, trommer*

Frej Wedlund:
(f. 1991)

with a certain degree of pointlessness (2019)

*Dirigent: Magnus Larsson
Beata Preisaite Sidiskiene, piccolofløjte, Yulong Yin, basklarinet,
Katarzyna Czernichowska, bratsch, Olga Chwaszczewska, cello*

THEATRE SPACE

Rob Durnin:
(f. 1997)

'n thawt; better'ter see nuthin

Connor McLean, Emil Vijgen Strøbæk, Mikkel Schou, performere

LINE – SQUARE – CIRCLE

Philip Clarke:
(f. 1993)

A Scarlet summer's evening (2018)

Christine-Emilie Bernsted og Peter Andreas Nielsen, violin

Matias Vestergård:
(f. 1989)

TRÆK
I. BASTARD WING (ALULA)
II. GHOST MOVEMENT
III. STREJFFUGLE

*NOVO Quartet: Kaya Kato Møller og Nikolai Vasili Nedergaard, violin
Daniel Sledzinski, bratsch, Olga Chwaszczewska, bratsch*

Kristin Warfvinge:
(f. 1990)

Peter Stormare

*Dirigent: Magnus Larsson
Peter Andreas Nielsen, Christine-Emilie Bernsted,
Violetta Varo, Alva Holm, violin
Katarzyna Czernichowska, Barbara Kammer,
Kirsten Kjaer, Vincen Arneodo, bratsch,
Olga Chwaszczewska, Hjörtur Páll Eggertsson,
Oskar Friis-Hansen, Aino Siurua, cello*

Produktion: Kristin Warfvinge, Philip Clarke, Connor McLean, Frej Wedlund
Tonemestre: Haorui Yang, Liwen Sun, Yurou Cao, Joseph Gallacher

FREJ WEDLUND: WITH A CERTAIN DEGREE OF POINTLESSNESS

with a certain degree of pointlessness is a piece that deals with an unclear (or perhaps rather undirected) form and the work's own struggle to make sense of itself. The piece harbours a tendency to dissipate, to want to end, without doing so, and several endings are rejected before the work is eventually allowed to reach its conclusion.

MATIAS VESTERGÅRD: TRÆK

Træk noun: draft, draught, touch, feature, trait, move, migration, flight. This work was heavily inspired by the sounds of bird wings and cries, as well as the imagery of animals moving together in flocks. The second movement is a short, silent commemoration of a movement that was never written. The third movement was inspired by a slow deliberate walk from the shore into the ocean, undertaken in autumn.

KRISTIN WARFVINGE: PETER STORMARE

This piece investigates movement, in both a musical and spatial sense. The parameters of musical movement can be both time, tonal high as well as subjective references. Spatial movement is a different thing and now they merge.

OPLEV OGSÅ VÆRKER

i studiefoyeren:

Davide Hjort: Bivalvian pilgrims

i det særlige rum (S120):

Athanasia Kotronia: Älska mig